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metalwork, it was probably meant to be placed at a higher level than the usual height of the console. Champeaux¹ attributes it to the first years of the reign of Louis XVI.

With the coming of the Empire style the development of the console as such comes to an end, the so-called console of the Empire style being in reality a side table. In fact, the console table is really a logical product of the French rococo and of no other style, and perhaps exemplifies that style better than any other one class of furniture. Viewed in this light, they are of great importance to the student of design who wishes to get as near as possible to the methods of the designers of the golden



FIG. 8

age of decoration. To this end the above examples from the Hoentschel Collection, beside many others not mentioned, should be of great service.

M. R. R.

TWO EARLY CHRISTIAN IVORIES OF THE ASCENSION

IN the Pierpont Morgan Collection are two fragments of carved ivory. The same composition, representing the Ascension of Christ, appears on both fragments. The larger² of the two is reproduced herewith. These carvings are not beautiful; on the contrary, the technique is crude and the design of little artistic interest. But as

¹A. de Champeaux. *Portefeuille des Arts Décoratifs*, pl. 782.

²Acc. No. 17.190.46. Size, 8 $\frac{3}{4}$ in. in height by 5 in. wide. The smaller fragment, Acc. No. 17.190.48, size, 4 $\frac{5}{8}$ in. in height by 4 in. wide, is badly mutilated; only the mandorla with Christ enthroned, and one of the supporting angels remain.

documents for the study of Christian iconography they have considerable importance.

The origin and development of one of the principal themes of Christian art, the Ascension, has lately been studied by Ernest T. Dewald, whose valuable paper on the iconography of the Ascension will be found in the *American Journal of Archaeology*, 1915, vol. XIX, p. 277 ff. The types for this scene were evolved at an early date. One, the Hellenistic, originating during the late days of Graeco-Roman art, is realistic and literal; the other, the Oriental type, formed in the Christian East, is mystic and abstract.

In the Hellenistic type, the beardless Saviour grasping the hand of God, which emerges from a cloud, steps from a mountain into Heaven. The disciples are represented below in various attitudes of fear and prayer.

There are several variations of the Oriental type. The Syrian type is illustrated in the manuscript of the Gospel written by the Monk Rabula in 586 A. D. Christ, bearded and nimbed, stands in a mandorla, which is supported by two angels. He holds a scroll in His left hand and blesses with His right. On either side of the mandorla, an angel offers a crown to the Saviour. Below the mandorla are two whirling wheels and four wings covered with eyes. Heads of animals symbolizing the Four Evangelists project from the wings. Standing under a hand, which also issues from the wings, is the Virgin in the orant attitude. An angel stands on either side of the Virgin, addressing a group of six disciples who gaze upward and gesticulate. The sun and moon appear in the upper corners of the composition.

The Syrian type underwent some modifications in Palestine. The type current in the Holy Land is exemplified on several of the phials now in the treasury of the Monza Cathedral, which are known to have been made in Palestine at the close of the sixth century as souvenirs for pilgrims. The following description of the Palestinian type is quoted from Dewald: "Christ is nimbed, generally bearded, and enthroned in a mandorla supported by two or four

angels; He blesses with His right hand and holds a book in His left; below stands Mary, nimbed and orant, frontal or in profile, with six disciples on either side of her, gazing up and gesticulating. In some cases various symbols appear above the head of Mary." Important differences from the Syrian type are the number of angels supporting the mandorla; the seated position of Christ, who holds a book instead of a scroll; the omission of the wings with eyes and beast-heads, of the sun and moon, and of the two angels addressing the disciples.

In the sixth and seventh centuries, the iconography of the Christian art of Egypt was derived mainly from Syria and Palestine. The Coptic type of Ascension, which may be studied in the frescoes of the monastery at Bawit, shows unmistakably the influence of the Oriental types just described. The Coptic Ascension is eclectic, but in general, the upper part of the composition, with the exception of the enthroned Christ, is adapted with slight modifications from the Syrian type. The lower band, consisting of the Virgin and the disciples, follows the Palestinian type in the omission of the two angels. The figures are not so animated as in the Syro-Palestinian types, and the whole composition takes on a conventional and hieratic character.

In the Coptic Ascension all the disciples are nimbed. In the Syro-Palestinian types only the Virgin receives this distinction, with the exception, of course, of Christ and the angels, who have the nimbus as in the Coptic examples. The promi-

nence thus given to the Virgin, who does not appear in the Hellenistic Ascension, is interesting as an indication of the eastern origin and early importance of the cult of the Virgin.

To describe the development of the Byzantine, Carolingian, and later types of Ascension would take us too far afield. The reader is referred to the article pre-

viously cited. But the Syrian, Palestinian, and Coptic types have been described at some length in order to show that the type of Ascension carved on the Morgan ivories is not only Oriental, but definitely Palestinian.

The technique of the carving, the ornament of inscribed circles, the facial types, recall Coptic work of the sixth and seventh centuries. Comparison with the Monza phials and with Coptic material permits us, with reasonable certainty, to date the Morgan ivories about the end of the sixth century or early in the seventh. Technically, however, there are peculiarities in the rendering of wings and costumes which make us hesitate a little to describe the ivories as

Coptic, especially since we know from the frescoes at Bawit, and from other monuments, that the type of Ascension current in Egypt combined Syrian with Palestinian elements. The iconography of the ivories, on the contrary, is purely Palestinian. May we infer from this that the ivories were carved in the Holy Land?

It is quite possible that ivory carvings of this sort, perhaps reproducing some famous work of art in one of the churches of Jerusalem, were produced in Palestine as souvenirs for pilgrims. The ampullae of



THE ASCENSION
IVORY FRAGMENT, PALESTINIAN-COPTIC
VI-VII CENTURY

Monza, made for this purpose, have already been instanced. It is also quite possible, in view of the close relations between Egypt and Palestine, that Coptic carvers were established in Jerusalem. Indeed, we know that the Patriarch of Alexandria, Saint John the Almoner, sent from Egypt not only money and food, but one thousand workmen—masons, carpenters, and other artisans—to aid in the construction of the new buildings at the Holy Sepulchre which were undertaken by the Abbot Modestus after the sack of Jerusalem (614 A. D.), and completed in 626, ten years before the Arab conquest.¹ Since the iconography of the ivories is Palestinian and the execution obviously related to Coptic work, it is reasonable to suppose that the Morgan ivories were carved in Palestine by Coptic craftsmen in the late sixth or early seventh century. J. B.

THE UNVEILING OF A MEMORIAL TABLET

THROUGH the generous gift of Edward D. Adams, and at his suggestion, a committee of the Trustees, consisting of Elihu Root, Mr. Adams, and the Director, have prepared a memorial tablet commemorating the service to the country of Museum men in the war.

Mr. Adams' gift consists of a bronze eagle, by Eli Harvey, holding a standard; it surmounts a slab of marble, upon which the Honor Roll with the inscription by Elihu Root is engraved. It reads:

¹Bishop Juan de Palafox y Mendoza. Vida de San Juan Eleemosnero.

IN THE GREAT WAR
THESE MEN FROM
THE METROPOLITAN MUSEUM OF ART
LOST THEIR LIVES

CHARLES FRENCH
JOHN REYNOLDS

THESE ALSO SERVED
IN THE ARMY OR NAVY OF OUR COUNTRY

OSCAR W. AUBÉ	EDWARD LEONARD
GEORGE BROWN	JOHN J. LOPEZ
BENJAMIN BUDDS	FRANCIS A. MCFALL
BASHFORD DEAN	THOMAS MCKENNA
HERBERT DOYLE	WILLIAM M. MILLIKEN
WILLIAM ENRIGHT	JOHN F. MULLIGAN
HARRY W. FISHER	MATTHEW MULLIGAN
EUGENE FOY	JOHN MYERS
DURR FRIEDLEY	ALBERT B. NIXON
JOSEPH R. GAREIS	RUSSELL A. PLIMPTON
ROBERT ALAN GORDON	EDWARD ROBERTS
STEPHEN V. GRANCSAY	STANLEY J. ROWLAND
PHILIP GREENE	ALBERT STEINHAUSER,
JAMES H. HAND	JR.
JOHN HARTMANN	WILLIAM WATSON
ARTHUR C. LARSEN	HERBERT E. WINLOCK

The tablet has been placed upon a pier in the aisle of the main hall at the left, approaching the main staircase.

It was unveiled on Monday, October 20, by the Director, Edward Robinson, in the presence of the Trustees, and all of the Museum employees, when the President, Robert W. de Forest, after brief introductory remarks presented Elihu Root, the First Vice-President of the Museum, who paid a tribute to the patriotism and sacrifice of those in whose honor the tablet was unveiled, and reminded his hearers of the equally patriotic, if less sacrificing, service being performed by the Museum through its Trustees and employees in times of peace.